

Freie Universität Berlin

**Analysis of *Radiofeuilleton* and the themes of its
“Thema”**

Submitted to

International Centre for Journalism at the Institute for Media and
Communication Studies

Professor Dr. Alexander Görke

in completion of

European Journalism-Fellowships

By

Marija Skara

Berlin July 2012

Table of Content

Acknowledgements	3
1. Introduction	3
1.1 First impressions	4
1.2 Literature review	5
1.3 Research question	10
1.4 Research material	11
2. <i>Radiofeuilleton</i>	13
2.2 “Kulturtipps”	15
2.2 “Musik”	16
2.3 “Kulturnachrichten”	17
2.4 A look on the other features	18
3. Analysis “Thema“	20
3.1 Themes of nature and science	21
3.1.1 Lifestyle choices over nature issues	21
3.1.2 Science experts	23
3.1.3 Researching “richness”	24
3.2 Foreign affairs	27
3.2.1 Strengthening national sentiments	28
3.2.2 Everyday cruising	31
3.2.3 Where are human rights issues situated?	32
3.3 Religion and beliefs in culture journalism	36
3.3.1. Portraying beliefs	36
3.3.2 Holy books guiding economics	37
3.4 Arts and culture	41
4. Conclusions	45
Bibliography	51

Acknowledgements

I would like to thank the Helsingin Sanomat Foundation, for providing me the opportunity to do this research journalism. I would also like to thank International Centre for Journalism at Freie Universität Berlin and Professor Alexander Görke. And Professor Elfriede Fürsich for the course on Journalism, Globalization and Civil Society.

1. Introduction

This research deals with arts journalism on German radio. The research is my project for the Freie Universität European Journalism-Fellowships EJF program.

The background to my research springs from my profession as an arts journalist on radio. I have worked at the culture department of Finnish Broadcasting Company as a journalist, editor and producer for culture news and a daily cultural magazine programme *Kultakuume*. Topics and themes of these programmes have ranged from the premiers of the Finnish National Theatre to graffities and from the budget of the Culture Ministry to racism in the society.

My working community always discussed actively the contents and forms of the programmes. What subject matter qualifies as culture? What is high culture? What is low culture? Who are the audiences? With this research I wanted to concentrate on these issues and discussions on a more academic level as well as reflect on the German cultural journalism.

The object of my research is Deutschlandradio Kultur's programme *Radiofeuilleton*. This daily programme resembles in form and content *Kultakuume*. *Deutschlandradio Kultur* is on a channel, which is specifically culture orientated, and the programme name "Feuilleton" is generally used for the arts section on newspapers.

Radiofeuilleton is broadcast Monday to Friday 9.07-12.00 and 14.07-17.00, and on Saturday and Sunday 9.05-12.00. Its sections include a daily discussion theme, music, culture news, critique, culture tips, a debate and phone-ins on weekend. On the radio channel's website it is stated, that

“[D]as aktuelle Geschehen in Kunst, Kultur und Wissenschaft im Mittelpunkt [steht]. Aber auch Wirtschaft und Politik sind Kultur. In den großen Tageszeitungen finden sich die Antworten auf politische und wirtschaftliche Fragen zunehmend im Kulturteil. Hier knüpfen wir an.”

They see economics and politics as part of culture, and they refer to large daily papers in which the answers to political and economic issues can be found on the culture section. This they state to be also their starting point. ¹

1.1 First impressions

Listening to Deutschlandradio Kultur's programme *Radiofeuilleton* my attention was immediately caught by “Kulturtipps”. These are about 3 minute features consisting of three tips of cultural events or radio/tv programmes. Each one minute snippet of “Kulturtipps” features a few sentences on the tipped event, an audio effect of the event or an interview of an author or a director etc. At the end the journalists states, where the event takes place. My initial thought was that “Kulturtipps” sounds like advertisement. I wondered if they are paid for, who chooses what to tip, why are they so short and not telling more about the content. Having overcome my initial irritation on this seemingly “commercial” content of the cultural programme, I asked myself, what is the presumption of this feature, how does it perceive the listener. Most likely it is expected that having heard a culture tip the listener will decide to go and see a performance/book reading/ etc., and become a consumer of culture. From this I began to narrow down my research question.

¹ <http://www.dradio.de/dkultur/wir/>, translation mine.

My second remark had to do with the themes discussed on the programme. They were not just arts themes. There were also topics of religious interpretation of the issues of the euro-crisis, and ecological issues. Why are such themes included in a culture programme? What kind of answers are they giving to politics and economics within the frame of culture?

Both of these impressions led me towards a textual analysis of the programme. With a textual analysis I hope to reveal some of the ideological and cultural underlying in the text of the culture programme. Secondly these impressions guided to use academic writings on lifestyle journalism as my theoretical framework, since lifestyle journalism research deals strongly with aspects of consumer position on journalism.

1.2 Literature review

Research of culture journalism has not been paid as wide attention as for example news journalism.² Maarit Jaakkola voices a reason for this the location of cultural journalism in a multidisciplinary academic field. The communication studies have emphasised study of political communication and humanities have focused on criticism.³

Academic articles on lifestyle journalism substantiate similarities of lifestyle and culture journalism.⁴ It seems that in some cases they can be very intertwined: "Reuters established a wire service devoted specifically to lifestyle content, which includes "entertainment, leisure, lifestyle, food, music, arts, human interests and health stories" "⁵ Lifestyle journalism has been mainly classified as so called "soft news", which on its behalf is set against the hard news,

² See for example, Harries, Gemma, and Karin Wahl-Jorgensen. "The culture of arts journalists: Elitists, saviors or manic depressives?." *Journalism* 8, no. 6 (December 2007 5, and Jaakkola, Maarit. "Epistemological (In)differences and How the Commonplace Is Challenging the Aesthetic Thinking in Cultural Journalism and Vice Versa (Top Student Paper)." *Conference Papers -- International Communication Association (2010 Annual Meeting 2010) Communication & Mass Media Complete*, EBSCOhost (accessed February 28, 2012).

³ Jaakkola. " "Epistemological (In)differences".p.1-2.

⁴ See for example Journalism Practice volume 6 Number 1 February 2012

⁵ Hanusch, Folker. "Broadening the Focus." *Journalism Practice* 6, no. 1 (February 2012): 3.

subsequently against the ideas what journalism should be.⁶ Kristensen, Nørgaard and From position also cultural journalism, together with lifestyle journalism, within the category of the “soft news”, “since both usually concern matter relating to the private sphere and do not represent breaking news.”⁷

The softening or tabloidization of journalism is also linked with the positioning of the audience as consumers.⁸ Categorization as “soft” journalism is, of course, true also in the case of cultural journalism. Therefore, I would also find it useful to extend the idea of audience as consumers to the case of cultural journalism.

Indeed, Kristensen, Nørgaard and From state that “culture, lifestyle and consumption are today contiguous sometimes even inseparable subject matters, which are difficult to define or demarcate distinctively even for journalists.”⁹ They argue that,

“in contemporary journalism, the boundaries between lifestyle journalism (such as journalism on fashion, food and psychology), cultural journalism (such as journalism on movies, music and theatre) and consumer journalism (such as journalism on cars, technology and travels) are blurring.”¹⁰

Lifestyle journalism and cultural journalism are also closely related to service journalism and its functions. Kristensen, Nørgaard and From state, that:

“[s]ervice journalism provides the reader with guidance on matters of consumption and choices of softer aspects of life in an increasingly complex society and everyday life, and thus address the reader as an individual rather than a member of the public – as a consumer rather than as a citizen.”¹¹

⁶ Hanusch. “Broadening the Focus”. p. 2.

⁷ Kristensen, Nete Nørgaard, and Unni From. "Lifestyle Journalism." *Journalism Practice* 6, no. 1 (February 2012) p.28.

⁸ Hanusch. “Broadening the focus”.p.12-13, and Fürsich. “Lifestyle journalism as popular journalism." *Journalism Practice* 6, no. 1 (February 2012).

⁹ Kristensen, Nørgaard and From. “Lifestyle Journalism”. p.27.

¹⁰ Kristensen, Nørgaard and From. “Lifestyle Journalism”. p.26.

¹¹ Kristensen, Nørgaard and From. “Lifestyle Journalism”. p..28.

In addition they write that lifestyle journalism also guides on “the good life”.

Individual readers are guided in their choices. The prominent role of the experts at this task becomes clarified in the article on Oprah.com by Peter Lund and Tania Lewis. The article addresses the role of lifestyle journalism at identity formation and use of hegemonic power.¹² Lund and Lewis write, that the expert on lifestyle shows aims to mould the spectator’s identity or give tools for the improvement of the spectator’s life. At the same time, Lunt and Lewis argue that the lifestyle programmes are means of social control close with the politics of recognition.¹³ These programmes validate a certain kind of living. By tying in (seemingly) free personal choices of lifestyle with identity formation the society controls subjectivity¹⁴, these programmes give individuals a mirror through which they should model/match their existence.¹⁵

Elfriede Fürsich writes of the empowering possibility of lifestyle journalism and states, that the judgements of taste, which lifestyle journalism can provide, do not remain merely on private and individual level, but reflecting on Bourdieu these “are part of the social negotiation of status and power”.¹⁶ In my view similar functions could be seen also on cultural journalism.

The position and status of arts journalists is viewed by Gemma Harries and Karin Wahl-Jorgensen in the article "The Culture of Arts Journalists". Harries and Wahl-Jorgensen have interviewed arts journalists and “are interested in accessing the professional self-images of arts journalists and how it varies from those of other types of journalism”.¹⁷ They articulate that culture journalists define themselves “journalists with a difference” and they are perceived as different from the “hard news”. These differences are recognized also by journalists of other fields.

¹² Lunt, Peter, and Tania Lewis. "Oprah.com: Lifestyle Expertise and the Politics of Recognition." *Conference Papers -- International Communication Association (2008 Annual Meeting 2008)*.p.1-21.

¹³ Lunt and Lewis. “Oprah.com: Lifestyle Expertise and the Politics of Recognition.”p.2.

¹⁴ Lunt and Lewis. “Oprah.com: Lifestyle Expertise and the Politics of Recognition”. p.11.

¹⁵ Lunt and Lewis. “Oprah.com: Lifestyle Expertise and the Politics of Recognition”.p.13.

¹⁶ Fürsich. “Lifestyle journalism as popular journalism ”.p. 12-13.

¹⁷ Harries and Wahl-Jorgensen. "The culture of arts journalists".p. 6.

Harries and Wahl-Jorgensen clarify the construction of the borders of the so called high and low cultures. They have found that the arts journalists are afraid that popular genres will take over the time/space of their journalism.

The study of Harries and Wahl-Jorgensen also voices the concern of tabloidization. It is especially linked with the idea of high culture:

"[Such][W]orries about maintaining the boundaries between 'light and fluffy' celebrity journalism and 'serious' high arts journalism are all the more pressing because of increasing pressure to popularize or 'tabloidize' journalism (e.g. Sparks, 2000). Arts journalists, despite their 'high culture' allegiances, are especially vulnerable to these developments because of the difficulty of defining exactly what constitutes the arts, and, therefore, their area of professional expertise and responsibility. "¹⁸

Main themes of their article are the identity of the culture journalists, and in specific an identity which is dependent on the art genres (high vs. low). Arts journalists strongly identify at their role of the passing judgement and mediating:

"Their professional identity is heavily associated with their ability to pass judgment on cultural products, and their role in mediating arts to the 'masses.'" ¹⁹

This function, I suggest, is somewhat similar, what is done in lifestyle journalism with experts, namely the audiences are enlightened on choices concerning their surrounding life.

More precise analysis on what actually constitutes high and low categories of art in journalism is provided by Susanne Janssen, Giseline Kuipers, and Marc Verboord. They analyse the quantity of foreign arts coverage on national papers in US, Netherlands, France and Germany from 1955 to 2005. ²⁰

¹⁸ Harries and Wahl-Jorgensen. "The culture of arts journalists". p.15.

¹⁹ Harries and Wahl-Jorgensen. "The culture of arts journalists".p 5.

²⁰ Janssen, Susanne, Giseline Kuipers, and Marc Verboord. 2009. "Media and Cultural Classification: Cultural Hierarchy in European and U.S. Elite Newspapers, 1955 to 2005." *Conference Papers -- International Communication Association*.

Janssen, Kuipers and Verboord find a clear shift on the arts and culture coverage from traditional high art forms such as theatre, classical music, and literature to popular ones like film, pop music, and television fiction in all four countries. The study shows clearly that “low/popular” has taken space from the “high” culture. Furthermore the study states, that the journalists working on the elite paper are in a significant position to create these categories of high and low. According to this research the division into high and low culture itself is lessening: “All these findings point to decreasing cultural hierarchies and a growing legitimacy of popular art forms and genres.”²¹

Janssen, Kuipers and Verboord article besides articulates, which socio-economic issues effect to the division of high/low cultures and how the changes of the socio-economic situation on their behalf effect the perception of high and low cultures. For example, a country with a significant amount of domestic film industry will have more features on film (considered lower/popular culture). National cultural industries have strongly been regulated since the 1980s onwards, the article states, for example in Germany most of the support on the music section has gone to classical and orchestral music instead on the popular music.²²

The changes in the topics and themes covered over the years of culture journalism are evident. Per contra, what Maarit Jaakkola, in her extensive research on changes on culture journalism articulates is that “no single significant change has been observed that would primarily be the germ of crisis in cultural journalism.”²³

“According to the gloomiest scenarios cultural journalism in newspapers is supposedly becoming more amusing, more dilettantish and more negligible, failing to correspond to the experiences and needs of both true art lovers and potentially interested cultural newcomers. This kind of crisis-talk, manifested in newspaper debates, professional magazines as

²¹ Janssen et all. "Media and Cultural Classification". p. 20.

²² Janssen et all. "Media and Cultural Classification". p. 9.

²³ Jaakkola. "Epistemological (In)differences". p.2.

well as panel discussion and conferences (Nickel 2006, Steinfeld 2004), is nothing profoundly new.”²⁴

Jaakkola suggests that “an innate crisis may have something to do with the basic structure and function of cultural journalism.”²⁵ According to Jaakkola culture journalism is an interplay of the journalistic and aesthetic paradigms, which have different motives. “Journalistic paradigm relates to news journalism and aesthetic to that of criticism. For the paradigm of aesthetic journalism Jaakkola assigns the dimension of expertise of the journalist-critic.”²⁶

Cultural journalism crosses the boundaries of such domains as politics, celebrity culture, lifestyle and consumption Kristensen, Nørgaard and From write.²⁷ Likewise in *Radiofeuilleton* the variety of topics is evident.

Directly stating the merging of cultural journalism and lifestyle journalism are Kristensen, Nørgaard and Form:

“Furthermore, journalistic genres are blending, since product presentations, pre-announcements, reviews, reports and interviews not only include information on cultural expressions and product characteristics but also provide discussion of taste and aesthetics and thus, at different levels, guide the citizen and/or consumer in his or her way of life.”

1.3 Research question

This research project has two goals, the one part is more academic, I shall analyse the part “Thema” of *Radiofeuilleton* to see how it addresses the listeners and analyse its association with such as lifestyle and advice journalism. Is “Thema” more advice journalism, and how does it involve the experts are in its

²⁴ Jaakkola. ” Epistemological (In)differences”. p.1-2.

²⁵ Ibid.

²⁶ Jaakkola. ”Epistemological (In)differences”. p.4.

²⁷ Kristensen, Nørgaard and From. “Lifestyle Journalism”. p.28.

discourse? What kind of discourse is it bringing forward? What are the various possibilities and functions which cultural journalism can take?

My other goal on the project is to outline the different features of *Radiofeuilleton*, and contemplate them from my professional view point. How as a culture programme producer/journalist do I see the different features? How do they relate to the discussion, which I have experienced working at the Finnish Broadcasting Company? Having had the opportunity to learn from German cultural journalism has benefited, I believe, my professional knowledge.

By paying attention to the functionality of the culture feuilleton I believe, I shall gain more insights of the possibilities of culture journalism.

1.4 Research material

The data of my research is a selection of *Radiofeuilleton* programmes of Deutschlandradio Kultur. My research material is compiled of the *Radiofeuilleton* programmes from January, February and March 2012. The collection of the material has been possible with a Dradio recorder application. In addition, research material includes interview scripts, which have been published on the website of Deutschlandradio Kultur.

On my analysis part, chapter 3, I will be concentrating on the feature of “Thema”. In addition on chapter 2, I will give an overview of the other features on the programme.

Deutschlandradio Kultur was founded already in 1990 as DS Kultur, deriving from Deutschlandsender, the national radio station of the GDR. Due to various problems in unifying the radios of East and West Germany, Deutschlandradio Kultur began broadcasting only in January 1994.

Deutschlandradio with its three channels (Deutschlandradio Kultur, DR Wissen, Deutschlandfunk) is under the Alliance of the Public Broadcasters of Germany (ARD). Deutschlandradio is a public corporation and funded by license fees. Deutschlandfunk, Deutschlandradio Kultur, DRadio Wissen are broadcast nationwide and they focus on information, culture and science.²⁸ In 2011 Deutschlandradio Kultur had 452 000 listeners on weekdays, the most popular channel is Deutschlandfunk with 1,53 million daily listeners. The average age of Deutschlandradio Kultur's listeners' is 46 years, where as Deutschlandfunk's listeners average at 54.²⁹ Both numbers have been falling over the years.³⁰

²⁸ <http://www.dradio.de/download/147542/>

²⁹ <http://www.dradio.de/wir/aktuell/1406822/>

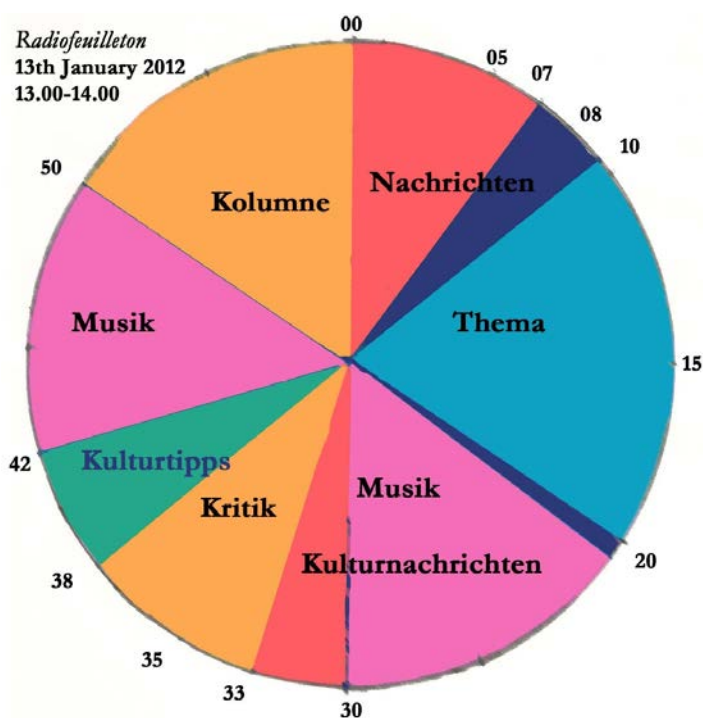
³⁰ <http://www.dradio.de/wir/aktuell/647619/>

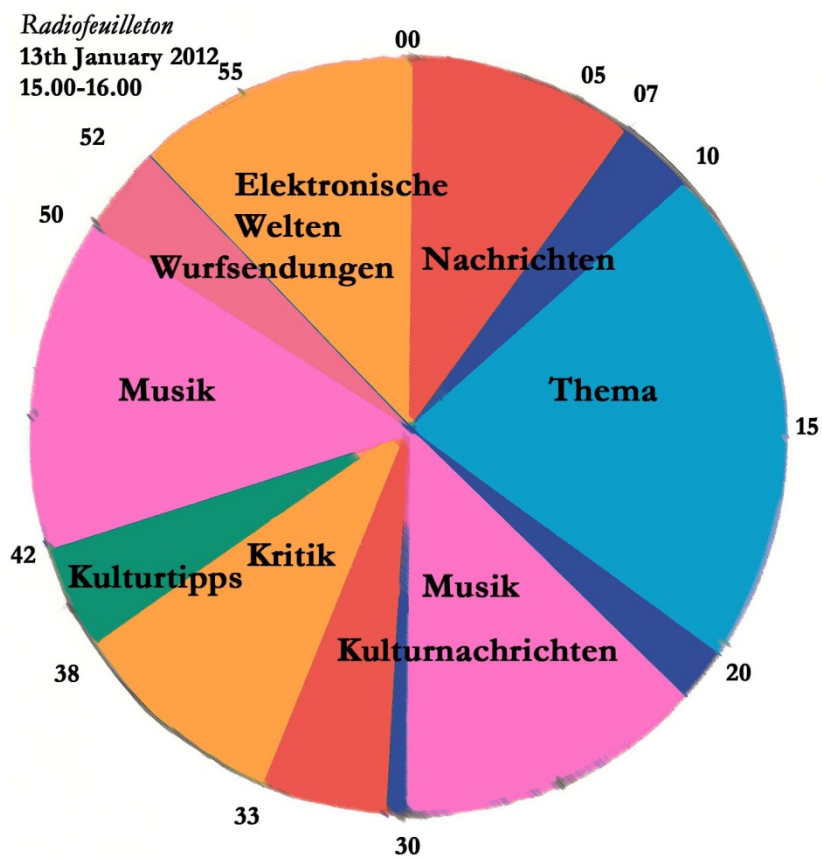
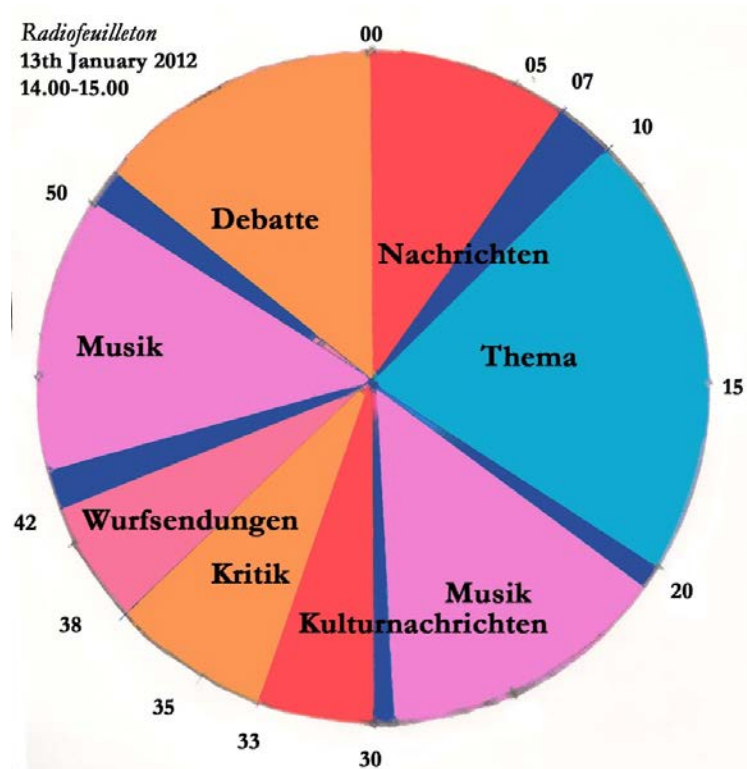
2. Radiofeuilleton

In the following chapter I will give an overall description of the *Radiofeuilleton* programme and its parts, excluding the feature “Thema”, which will be analysed in more detail in the chapter 3.

Radiofeuilleton is a daily two-hour programme twice per day on weekdays on Deutschland Radio Kultur. It is presented with two presenters, who take turns in presenting the features. Its features are “Thema“, “Musik“, “Kulturnachrichten“, “Kritik“, “Kulturtipps“, “Kalenderblatt“, “Feuilletongespräch“, “Profil“, “Kolumne“, “Debatte“ “Wurfsendungen“ and “Elektronische Welten“.

The following pictures will visually depict the succession of the programme. These “clocks” are depictions of the afternoon *Radiofeuilleton* from 13th of January 2012. With the graphic it is possible to see the relation of the duration of the features. It is clear that the feature “Musik” takes most time during an hour. I have not included each presentation of a feature, which will always take place preceding the feature, unless they are slightly longer, nor have I included the jingles, each feature begins with a few second jingle of the particular feature.





2.2 “Kulturtipps”

“Kulturtipps” is a feature, which consists of short descriptions events such as concert, theatre performances and book readings in various parts of Germany.

“Kulturtipps” could be quite clearly categorized as service journalism. It is “providing the audiences with information, advice and help”.³¹ It is guiding the audiences on the use of everyday free time consumption. Folker Hanusch connects service journalism and lifestyle journalism, he sees in both of them market-orientation and guidance of audiences.³²

Hanusch writes that the rise of leisure time has also changed the media. It is lifestyle journalism, which informs the audiences, how to best spend their free time³³. This can rightly be applied to some features of culture journalism, and in this sense culture journalism and lifestyle journalism have had their boundary blurred as culture events and artefacts are seen as consumer products, like in the case of “Kulturtipps”.

According to Hanusch commercialism has always been an integral component of journalism³⁴. In the case of “Kulturtipps”, I believe it would be important to pay attention to the aspects of commercialism, such as who chooses which events and artifacts are tipped? Are the audiences informed of these choosers? Is it the journalists or producers who choose the events for the feature and what is their connection to the events? What are the effects of such publicity for an event or book features? Though I am voicing these concerns, it is in order to write Hanusch’s findings, in travel journalism the journalists “try to work very hard to be ethical and truthful in their assessments of destinations and travel providers“. Instead of “general assumptions that lifestyle journalists are in the pockets of advertisers and are inherently unethical”³⁵

³¹ Hanusch. “Broadening the Focus”. p.4.

³² Hanusch. “Broadening the Focus”. p.4.

³³ Hanusch. “Broadening the Focus”. p.7.

³⁴ Hanusch. “Broadening the Focus”. p.6.

³⁵ Ibid.

I suggest that “Kulturtipps” function as guiding the audience at their lifestyle choices. Sheila Webb draws a parallel of *Life* magazine and Book of the Month Club.

“Much in the same way the Book of the Month Club chose for its members those works it deemed essential to read, so *Life* presented styles, artists, and information about the art world in a way meant to help the reader become a full-fledged member of the middle class.”³⁶

Without introducing reasons or arguments for choosing particular events, also “Kulturtipps” creates an essentialist list of culture products to consume. By seeing, reading or hearing the presented product the listener will belong to the informed group of the assumed audience.

2.2 “Musik”

Each two hour show has 6 music features, which introduce different artists and their music. The music ranges from world music and popular rock to classical music, even with some more popular music such as Peter Waterman of Stock-Aitken-Waterman. So it is fair to say that *Radiofeuilleton*'s music is not merely “high” culture music, but a broader selection of music.

The presenters usually present some basic facts of the music and the musician, such as biographical details and influences and position in the field of music. Some of the music features are also chosen by an anniversary of the musician. There is also new music presented, such as the best new comer from a list chosen by British music journalists. The presenter's information categorizes the music samples quite neatly. The feature “Musik” is, in my view, information journalism.

³⁶ Webb, Sheila. “Art Commentary for the Middlebrow: Promoting Modernism & Modern Art through Popular Culture—How *Life* Magazine Brought “The New” into Middle-Class Homes.” *American Journalism*, 27:3, 2010. 115-150. p.122.

The music features of *Radiofeuilleton* include not only classical (high) music, but as the discourse of presenting stays at informative, thus more “serious” level, the threat of popularization is evaded.

2.3 “Kulturnachrichten”

The culture news is a three minute telegram news, with an occasional sound insert. Each show has three culture news.

In comparison with all the other features of *Radiofeuilleton* the news include many subjects from abroad – for example 10th January the news include human rights problems in Hungary, visit of Salman Rushdie in a literature festival in India, comment on racism concerning a play in Berlin, decision of building a Guggenheim museum in Finland and expectations of an upcoming NZ research.

It may be that an editorial decision is to include foreign issues, which are interesting or worth mentioning under the umbrella of “culture news”. Though of course this brings up the problems of the definition of “culture news”. Following the concepts of Jaakkola on the shifting paradigms of arts journalism, the concept of “culture news” may face the biggest problem of paradigm negotiations.

“On the side of the aesthetic paradigm the central dimensions of criticism could be identified respectively as 1) *expertise* [...] 2) *subjectivity* [...] 3) *autonomy* [...] 4) *commitment* [...] 5) *pedagogicality*. At least three of the five features have a tie-in with strong personality, it can be said that the aesthetic paradigm is permeated with subjectivity. In the aesthetic paradigm, the ethics appear particularly in the form of the critic’s integrity and honesty toward her concept of good art. [...] In the aesthetic paradigm, the critic herself holds epistemic authority, whereas the journalist compile her stories according to strategic rituality, exploiting

the knowledge of outsider expert sources and marking clearly who is speaking (Tuchman 1978)”³⁷

The news as a form should follow strictly the journalistic paradigm, where as *culture* features paradigms may be in a flux and more ”personal”. Thus “*culture* news” is almost a contradiction in terms. In the field of culture often the event itself may not be news worthy in the terms of journalistic paradigm, this is why culture news as a feature is problematic and the editorials deal with this in various ways. It seems, in the case of *Radiofeuilleton* including foreign arts and culture issues has been the solution.

2.4 A look on the other features

Each two hour *Radiofeuilleton* has two “Kritik” features with fiction and fact books alternating. A “Kritik” on a book about the Enlightenment (16th January) stresses the “readability” of the book. It is obvious that with the discussion of the author and the moderator the book is portrayed as accessible as possible. A book becomes an effortless consumer choice, a leisure activity to pass free time. It is obvious that the listener is not invited to learn or educate oneself; activities which might take time and effort, but the listener is invited to pass free time leisurely. If I were to concentrate also on the analysis of “Kritik” it would be interesting to see which publishing houses are included and if the feature concentrates on the content of the books reviewed or if they are presented merely as lifestyle and consumer articles.

“Feuilletonpressegespräch” feature is an interview with an editor of a news paper or a magazine. For example, about the latest issue of a magazine and its themes. “Kalenderblatt” is a traditional anniversary feature, it reminisces on events of the past such as 100 years ago polar expeditor Robert F.Scott found the South Pole or 125 years ago Romanian chemist synthesized amphetamine.

³⁷ Jaakkola “Epistemological (In)differences” p. 4.

“Profil” is approximately 5 minute person interview about the person’s work. For example, Markus Rindt, die Dresdner Sinfoniker und der Orient or Der Schauspieler Torben Kessler aus Frankfurt am Main. The feature also includes many foreign profiles. But the interviewed are not only from the field of arts, but there is also such as a tourist guide from Tunis, translator, astronaut, and. The feature also includes an introduction of the choir of the week. Profil is also an edited feature with more sound elements creating the atmosphere of the surroundings of the person’s work place or land of origins.

The feature “Elektronische Welten” explains modern issues of the “electronic world” such as technology and Internet; it has included topics on application guards, counseling on the internet and video-based language analysis.

“Debatte” is a phone-in feature, in which the listeners can phone in and briefly tell their views and opinions on an issue, which has been already previously presented on the programme. There are such issues as “do we need more political participation?” “what is an “un-word” of the year in the listeners’ opinion?” and “should there be more animal protection?”.

3. Analysis “Thema“

I will analyse the feature “Thema” of *Radiofeuilleton*. “Thema” are approximately 10-13 minutes interviews on current topics, mostly live at the studio. Morning broadcasts have two “Themas” and afternoons have three, adding up to five per day.

The themes which I am analyzing here are design of recycled of furniture, a pre-election report on the US, new Islam education at the University of Tübingen, cruising tourism after Costa Concordia accident, interview with a Greek journalist on strike, Biermösel an important Bavarian cabaret, a play about persecution of a journalist in Turkey, brain scans predicting crime risk, 20th celebration of independence in Bosnia, a film about Margaret Thatcher, concept of “Schuld” in Christianity, Islam and Judaism in relation to concept of economic “debt” and researching “richness”.

It is obvious, that the themes are not strictly arts themes. In their article Janssen, Kuipers and Verboord categorise quite precisely different categories of arts on cultural journalism. These being literature, classical music, theatre(plays), Visual Arts (e.g. painting, sculpture), Ballet / Modern dance, Architecture; and as popular art forms : popular fiction (e.g. thrillers), pop music, jazz music, musical /variety, photography, popular dance (e.g. folk dance), design, fashion, film, television fiction .³⁸

Instead, I found “Thema“ can be classified according to such themes as 1) nature and science, 2) foreign affairs with human rights and freedom of expression issues, 3) religion and beliefs and 4) as a fourth category the arts. With an analysis of specific features I will be looking into what kind of discourse are the features creating, what kind of world view it represents and how does it mediate this to its audiences, and what is the audience position.

³⁸ Janssen et all. ”Media and Cultural Classification”. p. 32.

3.1 Themes of nature and science

In this chapter I will be analyzing the interviews, which deal with issues of nature and science. Firstly I would remark that nature and science are obviously themes which could be also covered in science programmes and features. But indeed the idea of culture in Deutschlandradio Kultur extends beyond arts.

3.1.1 Lifestyle choices over nature issues

An interview with furniture designer Oliver Schüppe on Monday 16th January begins by affirming that re-designing old furniture for the sake of nature conservation is a new idea: “Dass aber aus Gründen des Umweltschutzes aus Möbelmüll neue Möbel designt werden, das ist eine relativ neue Idee.” The current connection to the theme is brought upon by an international furniture fair in Köln, which is also exhibiting many recycled furniture. Of course, furniture have been recycled for ages, they have been even redesigned. What is new is to talk of this practical phenomenon as a specific lifestyle concept.

The moderator begins the interview from the “origins” of recycled furniture in Germany, as she has claimed that Schüppe is a pioneer in this field it can be deducted that his first recycled furniture was the first recycled furniture in Germany. Of course, this is not the case, but one is left with such an impression.

Schüppe tells of his first project, which was a social project for employemency, and its progress into mass production. With some explanation of the progress and an example of recreation of (Ikea’s) Billy-shelf into Frank-racks Schüppe describes the transformation, which furniture and materials can undergo:

“Ja, es ist immer noch nicht. Also, die finden es halt ganz spannend auch so, weil, man muss ja sagen, dass man den Trend schon fast ein bisschen beeinflusst, weil es mit dem Patchwork und der verschiedenen Farbigkeit von Furnieren auf Möbeln, das ergänzt sich ja immer so ein bisschen. Manchmal weiß man gar nicht, wo ist der Ursprung des Designs, kommt es wirklich aus dem Lowtech, Recyclingdesign, aus der Studentenbude,

so klischeemäßig, oder aus der Materialvielfalt, die die Industrie halt zur Verfügung hat. Also, das befruchtet sich, glaube ich, ein bisschen gegenseitig, aber die Produktion ist komplett anders abgestimmt.“

This leads to the idea that the recycle furniture have souls

“Moderator: Würden Sie sagen, dass Recyclingmöbel eine eigene Seele haben?

Schüpbe: Auf jeden Fall! Also, ich meine, man sieht halt auch oft, dass man halt wirklich ... Gerade mit dieser Fehlerästhetik!”

This interview has followed almost a dramaturgy of religious transformation: from the idea of a mysterious original creation to an individual soul of a furniture – in opposition to mass produced furniture without soul. Instead of justifying the “aged or faulty look” of the furniture by recycling and nature protection, the designer creates a projection of a soul to the furniture.

Secondly, Schüpbe tells that the recycling brings added value to the furniture „Und das ist halt so dieser Mehrwert auch, dass man halt wirklich Geschichten darüber erzählen kann.“ With such a remark he is able to give justification to the price compared to the cheap prices of “Swedish furniture store”. It is not quite clear if the “individuality” or the sustainability and nature protection justify the high prices.

“Und dann mit der Geschichte, mit der Nachhaltigkeit und CO2-Einsparung, weil es halt ein Altmaterial ist, was nicht extra hergestellt werden musste für das Möbel. Also, ich glaube, die Geschichten so, das macht's halt wirklich rund und dafür geben die Leute dann auch gerne das Geld aus und die verstehen es auch.”

The last part of the interview focuses partly on the issues of nature conservation. But on the whole nature is not the main focus of the discussion.

Fürsich writes, the journalism scholar Mark Deuze has observed that, “consumer culture and civic engagement seem to be interconnected and co-creative rather

than opposing value systems”³⁹. In the light of this, the feature on recycled furniture can be seen as a mixture of private consumer culture and civic engagement. In the feature the two opposing discourses are in flux and parallel present, those of personal consumer choices and environmental action.

Though I would argue that it is not the nature conservation which instigates the consumer choice, but the discourse of consumerism.

3.1.2 Science experts

The topic of brain scans for prediction of criminal behaviour is indeed quite scientific. On the 29th February a legal philosopher is interviewed about using brain scans for predicting criminal behaviour.

The feature begins with a quote from a sceptic and then the interviewee Professor Reinhard Merkel from Hamburg University replies to this criticism. Merkel’s strategy it seems, to affirm the rightfulness of brain scans is to appeal to the “experts”, who read the brain scans. He mentions “experts” four time during this rather short discussion:

“Das erfordert heute noch eine hoch qualifizierte Expertise, diese Dinge richtig zu lesen und sozusagen täuschungsfrei wahrnehmen zu können.“

„Und ich beurteile das prinzipiell positiv mit dem Hinweis darauf, dass das vorsichtig und nur mit einer hohen qualifizierten Expertise gelesen werden kann.“

“Gleichwohl können die Experten Rückschlüsse ziehen aus dem, was diese Bilder vermitteln.“

“Natürlich dürfen keine falschen Schlüsse gezogen werden, aber es gibt immer mehr Experten, die diese Verfahren beherrschen und die die Schlüsse ziehen können, die daraus zu schließen sind.“

³⁹ Fürsich. “Lifestyle journalism as popular journalism ”. p.16.

Merkel seems to include himself in the group of experts. In lifestyle journalism figures of experts can (in addition to other function) promote certain kinds of normative social and cultural values⁴⁰. I would suggest that in this feature, the expert does not take a role of life-coaching or counselling⁴¹, but rather they reinforce their own hierarchical position in relation to the audience.

The moderator seemingly challenges Merkel with questions such as “though research is in the beginning, you see “evidence methods” (Nachweismethoden) in the brain scans?”, “brain scan analysis is not as valid as DNA analysis?” and “if brain scan analysis on criminals is based on volutarity does a refusal not indicate guilt and is this not a problem?”. It is obvious that the interview does not go further into the problems of the experts, this scientific method and its problems on human rights, on its actual validity The interview is more like a presentation of a scientific method and Merkel’s belief in it.

3.1.3 Researching “richness”

Concepts of consumerism and expertise can be seen to connect in a feature on the research of “the rich”, on 01.03.2012.

Moderator interviews social scientist Alexander Taverkorn, whose research topic is “the rich” and “richness”. The description of “the rich” by the moderator gives an impression of group of mystical people whom “we” (subsequently “the non-rich”) do not meet:

“Klar ist, es gibt also Reiche, es gibt sie auch in Deutschland, sie sind unter uns, wohnen irgendwo, fahren auch irgendwo durch die Gegend. Aber meistens treffen wir sie nicht und deshalb wissen wir auch nicht so richtig, woher sie ihr Geld haben und was sie eigentlich damit machen und wie die eigentlich darüber denken, wenn immer wieder gefordert wird: Gebt mehr ab, gebt mehr ab.“

⁴⁰ Lunt and Lewis. ” Oprah.com”.p.1.

⁴¹ Lunt and Lewis. ” Oprah.com” p.2.

In my view, the moderator sets the discourse into an area of mystique. Eventhough Taverkorn points out that it is difficult to define “the rich” whom they talk of, it is not actually specified if he studies rich persons as objects or, as more probable, concept of owning a lot money etc. The impression the discussion gives is in fact that the rich people are studied as actual objects.

Taverkorn mentions “Reichtumsgrenze”/“richness border” or “richness marginal”, the word itself indicates a division. What may be on the other side of this “border” is not discussed – if it is the poor, the well-off or the normal, this remains silent. Something unmentionable forms a dichotomy with “the rich”. In this discourse worth mentioning are merely “the rich”.

Taverkorn also points out that this “richness border” is not stable – it used to lie lower. There also seems to be an unresearchable area – yet again the concept of mystical unknown is strengthened:

“Darüber gibt es dann noch ab 30 Millionen Dollar die UHNWIs [High-net-worth Individuals] und dann kommt man in Bereiche, da dringt man als Forscher nicht mehr vor.“

The moderator carries on by questioning, how does one cross this border, noteworthyly towards the richness not the other way around. It is as if this border somehow intrinsiqually would change the qualities of a human being.

The research (or at least this discussion) is strictly keeping “richness” and “the rich” as a character attribute rather than something originating from social and economic conditions. Poor or even well-off people are not part of this discourse. “The rich” are portrayed as active, Taverkorn describes that the rich take part in social and public areas.

„Aber trotzdem kann man sagen, die meisten Reichen engagieren sich irgendwo auch im sozialen Bereich und nicht nur im öffentlichkeitswirksam kulturellen Bereich.“

In this discourse, the group of people external to “the rich” are socially excluded and passive.

Hereby I would like to contrast this feature on richness with Hömberg and Neuberger ideas of advice journalism. Fürsich paraphrases their “Ratgeber-Journalismus” in five points. Firstly “journalists define problems as important and then offer problem solutions”⁴²; in this feature the problem seems to be “who or what are the rich people”. Secondly “advice journalism as an institution that caters to large audiences favours problems that are in the realm of the mainstream”.⁴³ From this could be argued that this issue of “the rich” is a mainstream issue.

“Third, the audience addressed consists of non-experts. In complex societies most people are specialists of only a few topics and need experts to explain the rest. The fourth criterion speaks to a distinction that others also emphasize for popular versus news journalism [...]. While news journalism is characterized by collective problem definition and solutions, advice journalism focuses on problems on a personal level that can be solved by individuals.”⁴⁴

In its simplicity these criterion on the feature on the rich reveals that for an individual listener the question is “who/what are the rich”, the journalists offers a solution by interviewing and expert on the research of richness. Yet it turns out that, like the headline of the internet feature of the interview tells us, “Der Reiche, das unbekannte Wesen”, “the rich” stay as an unknown entity and a mystical group, the way it is framed from the very beginning of the interview. From the view point of advice journalism, this is a case solved – the form of question and advice has been executed.

There is no information or guidance provided on how to become rich. It is not desired that the listener herself becomes one. Rather than being about

⁴² Fürsich. “Lifestyle journalism as popular journalism ”.p.14.

⁴³ Ibid.

⁴⁴ Ibid.

consumerism and any possible agency, the discourse of the interview is about social status and class – the borders of class structures are not be actively crossed, as there is no “advice” on how this could be done. Therefore the discussion does not provide information for active agency “how to change one’s life”. Rather than embracing the possibilities of lifestyle journalisms for advice and empowering the listener, as Hanusch and Fürsich argue lifestyle journalism may do, this feature merely delivers a reinforcement of the hegemonic social-political structures.

Furthermore, I suggest that the framing of “the rich” is similar to that of women’s lifestyle/gossip magazines, which seclude “the poor”. In the case of *Radiofeuilleton* the framing is done through “scientific” frame instead of “fame” and “glitter” frame. In away appreciation of “richness” is framed in a more educated frame, thus more acceptable for the educated audiences of *Radiofeuilleton*. Whereas in a women’s magazine “the rich” are viewed via the lens of voyeurism, here in a culture programme they are set under the lens of a scientific microscope, such a “scientific gaze” could be said to be a lens of a different social class.

The “Thema” features on science and nature and design as I have shown have had similarities with lifestyle journalism. I find that the feature on research of the rich is not only by its theme but on its form about class, social mobility/stability, and identity. The discourse of the expert is to divide from the experts the “normal” people, in the same way, as the discussion itself separates “the rich” from the rest, supposedly “normal” people.

3.2 Foreign affairs

In this chapter I will be analysing “Thema”, which deal with foreign issues. Firstly a feature on pre-election time United States, secondly the 20th year independence day of Bosnia and thirdly cruise ship travelling followed by features, which deal with journalism and human rights issues. With my analysis I

will show that foreign countries, in most cases, are forming a dichotomy with Germany. Germany is positioned as a normative good and normal in relation to other countries, hence positioning both exotics of the travels and infringements of human rights issues outside of Germany. Yet with a mixture of themes it is also possible to bring such issues as human rights closer to the listeners.

3.2.1 Strengthening national sentiments

On 16th of January with an interview of US-correspondent Christoph von Marshall the listeners are familiarized with the different mind-set of the Americans in relation to that of the Germans. Von Marshall has written a book about how the Americans think. The interview begins with moderator's wonderment of the US-sentiments on social system and the health insurance critique.

“Die Amerikaner haben sich in Abkehr von Europa gegründet, in Abkehr vom europäischen Obrigkeitsstaat, sie verherrlichen die Selbstverantwortung, sie verherrlichen die Selbstorganisation der Gesellschaft und sie verachten den Staat und die Regierung. Die Regierung ist ein notwendiges Übel, aber es ist nicht wie in Deutschland, wo man findet, die Regierung sorgt für Gerechtigkeit.“

„Aber die Vorstellung, dass die Regierung das vorschreibt, das finden die Amerikaner in der Mehrheit falsch. Es ist eine Freiheitsfrage, keine Sicherheitsfrage. Und das ist für Deutsche doch sehr gewöhnungsbedürftig, dieser Gedanke.“

The correspondent explains sentiments of the Americans, that in the US there is a different concept to public and private organizations - in simple terms: public is bad, private is good. The discussion sets up a sentiment of “Germans versus Americans”, even if it is explained that there are stark differences even within the States. In addition to the health care politics the climate politics is, according to the moderator, in opposition to German views.

The moderator: Wir sind als Europäer, vor allem wir Deutschen speziell sind ja auch sehr enttäuscht von seiner Klimapolitik, das ist ja nach wie vor Boykott. ... wie wird das eigentlich in Amerika wahrgenommen, die Klimapolitik?

What is actually told about America in this interview? The discussion presents USA as a country of differences and a country in change in the following months, and it is a country in opposition to German (European) politics of health care, beliefs of private and public organizations and the climate/ energy politics. With the closing statement of von Marshall: “Und in Amerika verändert sich sehr, sehr viel in wenigen Monaten.”, it is stated that US will change in the following months. It could be argued that the German (European) way is presented as a stable unity and a normative good. The discourse strongly reinforces the system and ideas of Germany, thus also affirming national identity of the listeners.

This is revealed even more strongly on the title of the transcription of the interview on the *Radiofeuilleton* website, the feature is titled “Sie verachten den Staat und die Regierung”: “they despise/scorn the state and government”. With my reading of forming dichotomy of these two countries, it would mean that, in opposition to this statement, in Germany the state and government are admired. I find this reading especially convincing since the American sentiments about their state and government tend to be often rather nationalistic and thus not so plainly resentful. But, indeed to strengthen the national sentiment of the audience of the feature, this strong portrayal is required.

Second “Thema” discussion on foreign policies, which I shall pay attention, is about the 20th independence day of Bosnia. The moderator and ARD correspondent Andreas Meyer-Feist discuss about the independence of Bosnia on 1st of March. The moderator begins by asking who has a reason to celebrate, Meyer-Feist states it is a good question and replies “maybe everyone, maybe no-one”. Through this it is stated that Bosnia is a country divided and a country of uncertainties – sentiments which were present at discussion about the US as well.

The discussion goes on to state some of the different groups within Bosnia-Hertsegovina and their sentiments on the independence and preceding war, which lead to the fall of Yugoslavia. Bosnia-Hertsegovina is also described as changing state within the expanding EU and its relation to EU. The moderator raises specifically the question of corruption, which is, Meyer-Feist tells, a large problem in Bosnia-Hertsegovina. Lastly the discussion is rounded up on the widespread issue of consequences of the war, almost everyone is affected, traumatized says Meyer-Feist, by the war crimes and the question of guilt is significant for the future of Bosnia-Hertsegovina. The concept of independence is correlated just with the fall of Yugoslavia, there is no mention of the motives of the war or the pre-Yugoslavian times, though surely in the nationalistic sentiments of the war and subsequent state building had to do with concepts of pre-Yugoslavian “Bosnia”.

Secondly, what is left out of the discussion is the business. European Union is mentioned, but not the economic fact that of European Union countries Germany is the major trade partner of Bosnia. European Union seems to be more of an imagined pan-national community. Similarly the independence is an imagined concept.

By affirming national celebrations as ideological issue, this discourse affirms also the national sentiment in Germany as a concept, which is not connected to active agency. The discourse of nationality is portrayed as passive and pre-existing, thus I would argue, unchangeable by the people.

Here I have analysed, how these two discussions frame national sentiments by their discourse and creating a dichotomy with Germany and the country discussed. The foreign countries are presented in change and divided internally, thus consequently portraying the norm, Germany, as stable and united. Secondly a discourse of nationality is portrayed as passive and pre-existing, not as active agency – the possible influences of businesses or other countries forming national groups/sentiments are not part of this discourse.

3.2.2 Everyday cruising

On Monday 16th on *Radiofeuilleton*, took place discussion on tourism at the aftermath of Costa Concordia accident at the coast of Italy. I shall pay attention on the aspects of consuming and exciting the travel. How travel tourism as an experience is talked about? Though the concerns of accident and environmental issues are voiced, cruise travel portrayed as a consumer choice enabling the listener-consumer to fulfil her consumer wishes.

It is mostly the moderator who embraces the stereotypical wording of cruising, such as “dreaming, a trip under the stars of Caribia, the mythos of a ship cruise, dream of a romantic journey, luxury event for a few people”. The tourism-expert Bernhard Jans speaks of the ship tourism in a less mythical way, indeed it seems he very strongly stresses, the mass entertaining aspect of it. His wordings include “experience what could not be experienced before”, different consumer aspects of the boat “theatre, nice eating, bars, lounges, cafes”, “big ships are fun”, “ships enable fun”. In his description there is nothing exotic but mostly easily accessible and available to all.

The stand point of the moderator represents a more old fashioned romantic idea of luxury travel, the expert voices a tourism available to masses, he talks of larger target groups:

“Aida hat mit dem Konzept das Thema Urlaub auf dem Schiff für ein breiteres Publikum eröffnet: Club-Charakter, Freizeitcharakter, Unterhaltung, Animation - damit ist natürlich der steife Charakter einer Urlaubskreuzfahrt raus.“

The discussion gives in fact quite a broad idea of the shipping today. It does mention also some of the problem issues (fires, noro-virus break out), but these the tourism expert dismisses, since similar problems exist on land in hotels as well.

The moderator voices the concerns of contemporary tourist consumers over the environmental issues. This is replied with tag words of “development and research” (in den letzten Entwicklungen und in Forschungsprogrammen.). Such discourse leaves the listener/consumer rest assured that environmental issues are taken care of. With the affirming words, that experts are taking care of the problems, the discussion is staying at the mere level of consumerism.

Indeed, issues of environment are not identified as consumer issues, not private choices of the listener-consumer. This uses the same method as earlier mentioned science discussion, “solving” the public problems with the discourse of “experts”.

The discussion does not tackle the environmental problem of growing numbers of shipping tourists – since travel is identified merely as a personal consumer issue not a public environmental issue, the growing numbers are identified as a positive force. Since bigger ships enable more people to make the consumer choice of “living their dream holiday”, as the discussion puts it.

There is a negotiation of consumer and environmental issues, though not as strongly as in the discussion of recycled furniture described in the chapter 3.1.1. Interestingly the consumer choice is not portrayed so much as an exoticized holiday experience as a mass consumer possibility, which is easily available to all. Accessibility and the everydayness of the cruise and the catering of various consumer groups is the main point of the experience. The exotic, individualistic idea of a cruise, which the moderator voices does not seem to be part of the discourse of today’s cruise travelling.

3.2.3 Where are human rights issues situated?

Human rights and freedom of expression are themes that often fall in the category of culture. In Western European countries the freedom of press is seen to be quite good, therefore discussions of press freedom have often to do with

“foreign” and non-western countries. I shall in the following pay attention to two interviews, first one dealing with journalists’ situation in Greece and the second on about a theatre piece about freedom of press in Turkey. The second feature is, what I would call, more of a cross-over feature mixing arts and freedom of press abroad, thus it also brings up more interesting parallels to the issue of freedom of press.

On 17th of January the moderator of *Radiofeuilleton* discusses with a Greek journalist Kaki Bali. There is a general strike in Greece, and also the journalists are striking, the dilemma being there would of course, be a lot to write about the strike. The moderator wants to know, how much of a dilemma this is for the journalist.

Greek economy and the euro crisis has been discussed on the other sections of media, such as news and economics. On 17th of January on *Radiofeuilleton* it seems the view point of the media and the experience of one journalist which brings this discussion to the culture section.

The interview begins with the personal situation of the Greek journalist, Kaki Bali also tells of the general problems of Greek media. The listener is left with the impression that the media is suffering more than the whole country

“Die Krise in der Medienbranche ist noch größer als die Krise insgesamt, aber das war auch zu erwarten, also wir älteren Journalisten haben damit gerechnet, noch bevor die Krise richtig ausgebrochen ist.“

The framing of the interview is rather personal than public, the problems of the economic crisis are portrayed as a personal problems not those of the whole society. Bali tells that older journalists were aware the crisis would happen. The journalist goes on to explain, how the situation has worsened in her editorial department, since the majority of the work force has been laid off. Bali positions herself at the elite with the knowledge, then she complains that now the elite is suffering.

Kristensen, Nørgaard and From write, that “both lifestyle and cultural journalism fall within the “soft news” category, since both usually concern matters relating to the private sphere and do not represent breaking news”.⁴⁵ It could be argued that this feature on a Greek journalist becomes “too” private and thus unreflective of the larger “news”, ie. the economic crisis.

The journalistic approach of this feature is largely private – the issues of crisis is reduced to Kaki Bali’s personal problem and suffering, thus creating a disturbing lack of social and public view. Service and lifestyle journalism address the readers/audience members as individuals rather than as a part of a public group.⁴⁶ Fürsich writes that sometimes topics which are distractions from public life can also be potential doors into public life (“dieting, cars and other fluffy topics”)⁴⁷. I would argue that this feature fails both on the view point of the public and the private. It fails to frame the private view, as the case example of a single journalist is too singular, too removed from the public and secondly as the topic itself (economic crisis) is so public.

In the following will analyse an interview of German theatre maker Shermin Langhoff, who has made a theatre production, which deals with the murder of Turkish-Armenian journalist Hrant Dink. In this discussion, the expert is the artist; she has chosen this human rights issue as a subject of her theatre piece. I suggest that she is addressed firstly as an artist (expert of theatre) and secondly as a human rights activist. This enables the listener to position herself both as a theatre goer and someone concerned of human rights issues. This present plurality enables a wider experience and a possibility of viewpoints for the listener.

This is a very information packed interview about the situation Turkey. Langhoff talks about the atmosphere in Turkey, which is hostile towards artists and journalists. And she describes that art is a platform where political taboos

⁴⁵ Kristensen, Nørgaard and From. “Lifestyle Journalism”.p.28.

⁴⁶ Kristensen, Nørgaard and From. “Lifestyle Journalism”. p. 32.

⁴⁷ Fürsich. “Lifestyle journalism as popular journalism”. p. 18.

can be broken; “eine Plattform sein könnte, wo politische Tabus gebrochen werden”.

Indeed only at the last third of the feature, she discusses the theatre production. The fact that human rights and press freedom issues are talked about by a theatre director, who works in Germany and addresses her performances to a German audience, brings the issue of human rights, press freedom and freedom of expression intrinsically closer to the listeners. This performance and consequently its topic are a consumer choice, which the listeners can make to spend, consume their free time. Freedom of expression has become a personal and a local issue, not something which would be only framed outside of German borders, as I earlier suggested happens with such themes often. This forces the listeners to create a more binding/personal relation to the topic. This framing of theatre and human rights does not leave the topic merely as a topic happening in Turkey but also a Germany.

This mixture of two themes that of theatre and freedom of press and human rights abroad opens up a wider world view. Fürsich writes that

“ [M]usic and travel journalism as popular lifestyle journalism could activate but also impede the negotiation of ongoing global cultural change. [...]Its close connection to the audience, its necessity to follow trends, and its blurring of traditional boundaries between news and entertainment can make lifestyle journalism an arena for active cultural negotiation. [...]Understanding lifestyle journalism as popular journalism of public value should not lead researchers to assume an automatic democratic and anti-hierarchical potential of all types of lifestyle coverage.”⁴⁸

In a similar manner, I suggest, that by interweaving an arts theme with something outside of “traditional arts” a wider perspective is created. This creates a more active role for the listener, and the offered consumer choice is not merely on the level of personal consumerism but as in this case, engaging on public level.

⁴⁸ Fürsich. “Lifestyle journalism as popular journalism ”. p.23.

3.3 Religion and beliefs in culture journalism

3.3.1. Portraying beliefs

In the following I will analyse the discussion on imam training in Germany.

Rauf Ceylan from the Zentrum für Islamische Theologie in Tübingen is interviewed on 16th of January.

Ceylan tells that because imams have a big impact on the integration of Muslims to the German society, this new training is important. Currently most of the imams are not familiar with every day life and condition of Germany and thus do not take this in consideration in their work. This seems to mean, as Ceylan describes the study programme, that the imams are not familiar with other religions, democracy and human rights in contemporary Germany.

Ceylan stresses three times during the interview that the current imams are not familiar with German way of life; this seems to be the justification for the academic programmes. He also accentuates that at the end of the day the academic and universities have the final word, even though the programmes are financed by the Muslim communities.

What I find, is lacking in the discussion is real description of meaning of this training for the Muslim communities in Germany – what does it mean that the current imams don't know the German way of life? One can read between the lines that maybe it has to do with human rights issues and democracy, and maybe with tolerance of other religions. But Ceylan does not actually speak these out. The discussion stays at level of academic project not any possible deeper issues concerning German society.

As I have already on the previous chapter stated human rights issues are rather kept outside of the borders. Maybe this is also the reason why the discussion on imam training does not talk more of the Muslim society's integration to the society – this, I presume, might involve mentioning the so called honour

murders, and critiquing aspects of the religious doctrines. There seems to be a need for an expertise like in the case of science feature, there needs to be hierarchy of someone telling how to live everyday life in a certain (arguably German) way.

Another discussion on belief systems took place on 12th of January, when Julius Schoeps, Direktor des Moses-Mendelssohn-Zentrums is interviewed about the virtues of Prussian time. This is contrasted with the Nazi ideology, which abused (as Schoeps puts it) the virtues and the sentiment of Prussian ear, such as discipline and duty. The discussion is unfortunately rather superficial, since even though Schoeps emphasises that the virtues were misused, and the discussion ends on the note, that maybe the virtues could have something to give for our time. It is not really talked, how they were misused and how to prevent misuse from happening again.

It could be said that the feature functions like an advertisement, it presents a product (virtues) saying: these have originated from the time of Frederik the Great, and maybe it could be used again. Still I would argue, that the listener/consumer is not in fact guided on the “use” of these virtues, in this sense the feature is not strictly advice journalism.

3.3.2 Holy books guiding economics

The following feature, which I will analyse, associates the religious interpretation of the concept of “Schuld” with the economic crisis. The series is evidently connected with ideas of economy, in German “die Schuld” refers to both guilt and debt. The series asks what are the concepts and rules of guilt and debt in Christianity, Islam and Judaism. The series began with an introduction:

“Schulden – das Thema beherrscht in Zeiten von Finanzkrise und drohenden Staatsbankrotten die Schlagzeilen wie kaum ein anderes. Wie aber bewerten der Islam, das Juden- und das Christentum Schuld und Schulden?“

11th of January the series begins with an interview of Franfurter rabbi Elisa Klapheck. She explains that guilt/debt is not seen as negative in Judaism as in Christianity, she also illustrates the concept of “Schuld” as something more public/social in Judaism and that “schuldfähig” is more important than “schuldfrei” (without criminal guilt or liability rather than without guilt per se).

The moderator concentrates the discussion on the concept of money and debt and lending money. Klapheck explains broadly the concepts of “Schuld” in Talmud and the Old Testament, and also parallels her examples with the case of (subsequently ex-) president Wulff. The moderator asks if some the concepts of Judaism could be applied to the cases of EU and the euro crisis.

In addition, Klapheck and the moderator talk of the concepts of anti-capitalism and anti-semitism. The discussion ranges quite widely on the ideological issues concerning religion, economics and politics.

Thursday 12th January Professor of theological ethics Andreas Lob-Hüdepohl is interviewed on the concepts of debt in Christianity. Firstly Andreas Lob-Hüdepohl explains about the ideas and connection of guilt and sin in Christianity. Secondly the moderator asks, following Lod-Hüdepohl’s arguments “if one is born guilty anyways – why not make debt in financial sense”

“The moderator: Und wenn Sie uns sagen, zwangsläufig wird man schuldig, weil man auch in ein bestimmtes Wirtschaftssystem und so weiter hineingeboren wird, das kann man ja nun auch als Entlastung nehmen und sagen: Wenn ich sowieso schuldig werde, kann ich ja auch Schulden machen - jetzt im finanziellen Sinne?”

Thus the series aims to find guidance for dealing with economic/financial behaviour. The religious doctrines are discussed in the manner of lifestyle journalisms advisory discussions: how does one better ones life with personal choices.

Lunt and Lewis write on their article on lifestyle advice of Oprah.com, that

“[a] central feature of this “lifestyling” of expertise apparent on Oprah.com is the packaging of advice in experiential terms through narratives of transformation and personal growth, addressing audiences not only as informed consumers but also as members of an emotional or affective community.”⁴⁹

One of the clear indications, that the feature on ‘Schuld’ does not merely deal with ideas on national-economic level but indeed on personal level is that nations are not addressed. Meyer does not ask “how should *Germany* deal with Greece/Portugal” but “ein Schuldner” and “sie”. Another question which can be seen as advisory has to do with how, in Christian ideology, should one deal with a debtor who cannot deal with the debts.

“Entspricht das denn der christlichen Vorstellung, wenn ein Schuldner seine Schulden nicht mehr tragen kann, dann müssten sie ihm auch erlassen werden?“

A more “emotional or affective community” is created when the representative of a religious community specifies that all members of different religious affinities all unite under a term of “Menchen”:

„Alle Menschen - Christen, ich vermute auch Juden, ich vermute auch Muslime, ich vermute auch Atheisten, aber ich kann sagen, alle Christen - werden immer auch in ihrem Leben von einer solchen Strategie mit infiziert sein, bestimmte Verbote zu umgehen. Das hindert allerdings heute nicht daran, selbstverständlich Zinsen zu nehmen, nachdem Sie die Einschätzung dessen, was mit Geld gemacht werden kann, und zwar auch legitimerweise mit Geld gemacht werden kann, geändert haben.“

On the other hand this feature is also reducing the financial matters to a personal level – forgetting that the government and businesses have more of a say on these issues. The feature both hints to the international economic crisis and withdraws from it, as the advice is packaged on personal level.

⁴⁹ Lunt and Lewis. ” Oprah.com”. p.19.

The third feature of the series on “Schuld” is an interview with Islamic religion teacher Bülent Ucar from the University of Osnabrück. The discussion begins with a comparison with Christianity; if in Islam there is the idea of an original sin. Contrary to Christianity in Islam it is seen that one is born to world without sin and is responsible only for one’s personal deeds, tells Ucar. Yet, there is a concept of personal guilt/debt, Ucar names as examples parents’ responsibility towards their children and in economics the responsibility towards employees. Though repentance in Islam has to do with a relation to God.

For the economic point of view of the discussion, Ucar tells that debts are allowed:

“Also im Islam ist es durchaus erlaubt, Schulden zu machen, nur muss man sich auch die Frage an dieser Stelle gefallen lassen, inwiefern sind Schulden erlaubt.”

The moderator also inquires about the perception of Sharia on taking interest:

“Ich habe gelernt, dass die Scharia auch nach wie vor Zinsen verbietet, aber was bedeutet das für die Praxis“

Ucar voices his view point that even if a religious law says something the fact is that society/societies function according to different law or practices.

“Ich persönlich bin der Meinung, dass ich sage, Zinsverbote so oder so ausgelegt, Faktum ist, dass unser Wirtschaftssystem, das wir heute haben, letztlich auf dem Zinswesen beruht, in Deutschland, in Europa und auch in die meisten islamisch geprägten Ländern“

Yet the moderator insists on finding a religious answer to the eurocrisis “Aber wie sähe den eine islamische Lösung der Eurokrise aus?”. Of course, one could take the whole series as a curiosity and entertainment feature, a mere play on the religious and economic concepts. But I find it more interesting to consider that the religions, their laws and practices are somehow considered and portrayed as equal to laws of different countries and economic systems. The feature aims to

suggest that instead of the current laws of European Union the laws of Sharia, Talmud or the New Testament could be equally considered for solving international issues. This comparison, I believe, instates some power to the religious laws. Rather than, for example, revealing the capitalist economy as a certain kind of a belief system.

On the other hand, in the same way that the freedom of expression combined with a theme of theatre production the outcome of the discussion is more fruitful than just one without the other. The “Thema” series on concept of “Schuld” on religions and economics brings up ideas, which surely do not appear on the purely news journalistically produced economics feature.

Religious and ideological themes have traditionally been part of the cultural journalism. In *Radiofeuilleton* discussion on imam training concentrated on the academic part of religion, showing that in this context religion is portrayed neither as a personal issue nor a social issue, it is portrayed belonging to expertise of the academia. In the case of religion and concept of dept/guild the discourse becomes more versatile, on the one hand religious concept of “schuld” is portrayed as something that the listener can experience in one’s life – on the other hand the whole feature relates to the economic crisis which takes place on a national, corporate and international level, thus creating a mixture of personal and public discourse.

3.4 Arts and culture

In this chapter I will analyse the “Thema” features, which deal with arts themes. An art themed interview on 17th of January, is a farewell interview with a member of Biermösl Blosn, a Bavarian cabaret and music group. It is interesting, that in this discussion some critique is voiced towards Germany – though more precisely state of Bavaria. The moderator states that Biermöseln Blosn had always been provocative against the Bavarian government and the conservative Bavaria and asks if the function of the group has become somewhat superfluous

within the 35 years. Hans Well replies that he does not think so, and states issues to be critiqued in current Bavaria:

“Das glaube ich nicht, weil ich glaube, wenn man sieht, zum Beispiel Gräfenberg, die Rechtsradikalen, die da jedes Jahr aufmarschieren, vom Innenminister, vom bayrischen, Hermann, werden nicht die Rechtsradikalen, die Neonazis angezeigt, sondern die Gegendemonstranten, dann gibt es natürlich so was - die Isental-Autobahn wird nichtsdestotrotz gebaut. Ich glaube, im Jahr wird in Bayern die Fläche vom Chiemsee zubetoniert und asphaltiert, die Dörfer und die Landschaft in Bayern ändert sich massiv in ein Gewerbemischgebiet - also überall diese Scheißlagerhallen, diese globalisierte Bauweise, die von Südafrika bis Norwegen und von San Francisco bis Sibirien gleich ist, die macht sich in Bayern breit.“

He mentions the rightwing radicalism and big constructions which are part of global capitalism, and says that there is not a shortage of themes to criticize, and that such themes interest the people and himself: “Und das sind Themen, die die Leute, die die Menschen in Bayern nach wie vor interessieren, glaube ich, und mich auch“.

Like in the discussion of theatre piece on human rights issue, it seems that through art more critical views on the society can be expressed.

Another arts discussion, on 29th of February, deals with the film culture of Germany. An old German film director Klaus Lemke is voicing critique against the German Film Fund.

“2010, das Hamburger Manifest. Und darin stellte er fest: Unsere Filme sind wie Grabsteine - brav, banal, begütigend, Goethe-Institut.“

Lemke seems to attack the film goers and their education and concluding that there is no German cinema. He states that German cinema has no significance abroad and in the future there will be no more German movies, because young people don't go to the cinema anymore.

“Der Rest verkommt einfach in diesen Massengräbern allerbesten Absichten, deswegen ist der deutsche Film auch - hat überhaupt nicht die geringste Bedeutung im Ausland.”

His attacks are quite strong, and this feature reveals quickly one of the big problems of the “Theme” features of *Radiofeuilleton*. There is absolutely no discussion, dialogue and juxtaposing in these features, because there is always only one person interviewed. Without any other voices Lemke’s comments sound of mere ranting. To deepen the conversation some other view point either to contradict or to back up Lemke’s views would be needed.

The feature begins to remind more of a tabloid paper headlines than an informative interview. When Lemke makes a criticizing comment against the government funding of films in America, the journalist does not ask for clarification or elaboration on this theme, but changes the subject to Lemke’s own movie.

The interviewee’s statements sound bold and shocking and this seems more important the issue itself. In this case, the journalist even entrenches on personal question: if Lemke is happy about complaining:

“Sie haben aber nach wie vor so viel Schaum vorm Mund. Also so richtig glücklich wirkt das doch nicht.”

The journalist uses an expression “foam around mouth” presumably insinuating that Lemke’s complaints are more crazy ranting than intelligent arguments. Though Lemke manages ignore this question. His strong personality is the central point of the interview.

Another kind of discourse is provided with a discussion which interweaves historical expertise with a current movie. The moderator of *Radiofeuilleton* interviews a historian Dominik Geppert about the movie *Iron Lady* on 1st of March. Geppert has researched Margaret Thatcher and is therefore the expert on the subject yet not an expert on movies. The moderator asks simply what did

Geppert think of the film and what did he think of the fact that Thatcher's political role is not so prominently displayed on the movie. With the knowledge of the actual historical figure and her times Geppert analyses the movie and its impact on current times. The moderator asks Geppert to explain a little more in detail the situation of Thatcher's times and what her political actions caused. They discuss what England can today learn from the past experiences – in the framework of this film discussion a social-political discussion takes place. This discussion enlightens both on the historical issues as well as the film and politics of current times. I would argue, that again the mixture of themes has created a more comprehensive view of both society and consumer choices. As after all the film is concurrently a consumer choice for the listener.

4. Conclusions

With this research I have analysed the themes of the feature “Thema” on *Radiofeuilleton* and had an outlook on its other features. I have looked into what kind of view points and possibilities the features have created for the listeners.

Many of the academic articles dealing with culture journalism and have begun by voicing their concerns of tabloidization and softening of journalism. However many of them have concluded, that there are changes in the field of journalism – some of them creating positive possibilities of civic engagement⁵⁰ and like Jaakkola writes, that cultural journalism has to take in consideration its dualistic nature and turn it into diversity⁵¹. My findings of the analysis were indeed, that culture in the case of *Radiofeuilleton* must understood very widely. Though this has been their starting point of Deutschlandradio Kultur, I found it interesting to investigate what this extended understanding of culture has enabled.

In some cases, I find, the “extended concept of culture” has not benefitted the topic discussed. Some discussion on science and politics were rather disadvantaged on the framework of a culture programme, as the point of view of the discussion became unclear. For example, the themes on pre-election America and the discussion on brain scans seemed somehow misplaced and not gaining anything from culture. In some cases the framing of culture programme functions as a hindrance on the issue and ends up strengthening the hegemonic ideologies – not participating the listener as an active member of the society, be it as a consumer or a civic active member.

Another finding was that the cultural issues were often portrayed as consumption choices – both choices of spending free time and artifacts to acquire. I found this similar to what Folker Hanusch has indicated “that though there are different dimension to lifestyle journalism the audiences are mainly addressed as

⁵⁰ Fürisch. “Lifestyle journalism as popular journalism“

⁵¹ Jaakkola “Epistemological (In)differences” p. 13.

consumers”⁵². Not only at the more informing, or even “advertising”, features such as “Kritik” and “Kulturtipps” but also on occasions on the “Theme”. In my analysis of the feature on environment protection and recycling furniture, the consumer aspects of interior design and its portrayal as an individual lifestyle choice, became more prominent than the underlying issues of recycling and nature protection. Yet, in some cases it was obvious that the consumer aspect was combined with more public issues.

Yet, there was no incessant line of how the listeners were addressed. On occasion they were active consumer and members of civic society, on another feature they were presumed more passive. This may have been due to a position acquired by the moderator or the interviewee, or due to the influence of the issue discussed.

The “Theme” features I have grouped into 4 categories, namely those of nature and science; foreign affairs; journalism and human rights issues(in foreign countries); religion and philosophy; and arts. This codifying has allowed me to find the underlying discourses practiced in the programme. In my finding the nature and science features portrayed the issues as a consumer choice and as a strengthening of a hegemonic hierarchical structures. Also the discourse of the experts was present at science themes. The features dealing with foreign issues tended to form a dichotomy with Germany (and Europe) and by that defined Germany as the norm and a stable entity, in which the national sentiment is not in change and in which issues of crimes or social inequality need not be discussed. Yet, with the feature dealing with a theatre performance about press freedom abroad, the listener was able to /or forced to form a relationship with a human rights issues – via the local theatre performance and its topic, the human rights issue became a consumer choice for the listener-consumer. Therefore, it was a combination of various themes which were opening up more perspectives. Also the arts features were divided in their function, with a mixture of art and another theme a wider view on society was created. On the other hand with an interview of a strong personality a feature was more entertainment than

⁵² Hanusch. “Broadening the focus”.p.5.

information or advice journalism- in such cases comments of tabloidization may be understandable. In any case, I found the downfall of “Thema” was that there was only one interviewed.

The feature of culture news, briefly analysed on the chapter 2, brought up questions and the difficulties of the concept of “*culture news*”. In the case of *Radiofeuilleton* the format problematic, it seems, had been solved by taking on various themes and events from abroad. Are abroad events more fitting for the news format? Or in this case, has it just been a tactic of including arts events from abroad somehow in the programme? Causes may be varied; it may be that covering foreign arts events would take too much time from homeland issues, thus they are more prominently on this short feature. Alternatively there may be a very practical reason: to cover events and issues abroad may not be so easy – to send a reporter abroad or to order a feature from a freelancer may just not be viable budget-wise. To cover current foreign arts events on telegram news may just be more practical solution.

According to Jaakkola “[c]ulture journalism has walked hand in hand with the art view supported by the high culture art world” and since “art is not from its principles a leisure activity of the masses” and thus writes Jaakkola, an art-orientated culture department has tried to mediate a world view of small part of society to the masses.⁵³ The feature of “Thema” has clearly shifted away from “arts” themes. It may be that a shifting from themes and issues of culture programme to a wider subject area still keeping the style and the discourse of a cultural programme both diverts from the problems of arts/aesthetic discourse and at the same time brings new possibilities to deal with the issues of these other topics. Sometimes successfully opening new insights and engaging the listeners in a wider public view and sometimes just strengthening the hegemonic ideologies inactivating the listeners.

⁵³ Jaakkola, Maarit. ”Uutisia taiteesta – vaikka väkisin? Katsaus kulttuurijournalismin kriisikeskusteluun” Ed. Kyrölä, Katariina, Journalismin kritiikin vuosikirja2010, Media ja viestintä 1/2010. p.131.

The experts interviewed on *Radiofeuilleton*, rather than functioning as advisors of a “better life” for the listeners, I found to emphasize their expertise as a segregating factor, and rely on a group of hegemonic experts, which were separated from the possible active listener. This finding was opposing to what for example Lunt and Lewis write, as for example in Oprah-show the experts provide the audience with tools for a “better life”.

With the variety of topics and themes in the case of *Radiofeuilleton* it is difficult to specify, what cultural journalism in fact is. Similar difficulties are faced with lifestyle journalism, writes Elfried Fürsich;

“it is more difficult to pinpoint what exactly distinguishes lifestyle journalism. This type of journalism is produced under various labels such as travel, entertainment, leisure, lifestyle, food, music, arts and gardening (Hanusch, 2012). Other terms that are used are “service” or “consumer journalism” because of its direct address of readers, viewers or users as individuals who make consumer decisions.”⁵⁴

Indeed, one of my starting points was not to deal with the seemingly simple question “what is cultural journalism” but rather with its connection points of such forms of journalism as cultural, advice, lifestyle and consumer journalism.

One of my notion on *Radiofeuilleton* and especially on “Thema” has to do with the sound elements. Working as a journalist and a producer at the Finnish Broadcasting company, there was a lot of attention paid to sound elements and their effects on creating moods and bringing forth information, and creating new association and thoughts for the listeners. Only a few features on *Radiofeuilleton* are edited with an ear for illustrative sound elements. In fact the only feature with ambitious sound effects is a short artistic feature called “Wurfsendungen“. They are mini radio plays, which are about 45 seconds on duration. This feature is greatly different from other soundscapes of the programme – it is obvious that this feature is considered “art”. It seems that only with a frame work of ”art” more interesting sound effects are allowed. Consequently, I would suggest, the

⁵⁴ Fürsich. “Lifestyle journalism as popular journalism ”. p.14.

plain studio talk discussions are "non-art". This reveals one point in which *Radiofeuilleton* and especially "Thema" circumvents from lifestyle journalism. Kristensen, Nørgaard and From point out that "[food]articles are often accompanied by large and diverse illustrations, which indicate that reading them is intended to be a pleasurable activity".⁵⁵ In the same manner as a lifestyle journalism aims to entertain, could illustrative sounds effects entertain on a radio feature. Secondly, Kristensen, Nørgaard and From argue:

"From a broader perspective, one characteristic of lifestyle journalism and cultural journalism is precisely the visual dimension, which provides not only documentation (if at all), but also (or rather) visual and cultural experiences",⁵⁶

A richer audio worlds and soundscapes could be part of a cultural landscape on radio.

During the research I also encountered some problems of researching the arts field of another country – a strong knowledge of the aspects of the particular field would be vital for a thorough textual analysis. For example, in the analysis of interview of the controversial film director Lemke, my understanding of a question concerning his living in Munich was quite incorrect until I, by chance, found out that Munich has a large concentration of German mainstream film industry.⁵⁷ I believe that to conduct a thorough textual analysis of *Radiofeuilleton* and its different features, would also have to include a wider research on the field of arts in Germany. For example, to understand the choices of the feature "Kritik" one should be familiar with the publishing houses of Germany, and for the understanding of "Feuilletonpressegespräch" one should know about the journals and magazines and their position in the field of journalism.

⁵⁵ Kristensen, Nørgaard and From. "Lifestyle Journalism". p.34

⁵⁶ Ibid.

⁵⁷ "Heise: Sie leben seit Jahr und Tag in München, in Schwabing.

Lemke: Ja.

Heise: Das passt irgendwie, denkt man immer, so gar nicht zu dem, was Sie so erzählen, was hält Sie in München?"

I would like to finish this paper on a question, which I pondered upon whilst dealing with a cultural programme on more academic terms: should a producer or a journalist of a cultural programme define the aims of a feature in similar terms as an academic research will analyse it. Should a producer decide if an arts feature is to be advice journalism or information journalism? Is a feature activating the listener or strengthening the hegemonic structures? From the practical point of view, I would be tempted to answer no, they should not. Though, the answer may not be that simple. In practice increasingly formats are used for making programmes and features. Thus, I also believe it is important for a producer and a journalist to be aware of the various underlying possibilities of forms of cultural feature and cultural journalism.

Bibliography

Fürsich, Elfriede. "In Defence of Textual Analysis" *Journalism Studies* 10, no. 2 (April 2009): 238-252.

Fürsich, Elfriede. "Lifestyle journalism as popular journalism" *Journalism Practice* 6, no. 1 (February 2012): 12-25.

Hanusch, Folker. "Broadening the Focus" *Journalism Practice* 6, no. 1 (February 2012): 2-11.

Harries, Gemma, and Karin Wahl-Jorgensen. "The culture of arts journalists: Elitists, saviors or manic depressives?" *Journalism* 8, no. 6 (December 2007): 619-639.

Jaakkola, Maarit. "Epistemological (In)differences and How the Commonplace Is Challenging the Aesthetic Thinking in Cultural Journalism and Vice Versa (Top Student Paper)" *Conference Papers -- International Communication Association (2010 Annual Meeting 2010)*: 1. *Communication & Mass Media Complete*, EBSCOhost (accessed February 28, 2012).

Jaakkola, Maarit. "Promoting Aesthetic Tourism" *Journalism Practice*, DOI:10.1080/17512786.2012.667284

Jaakkola, Maarit. "Uutisia taiteesta – vaikka väkisin? Katsaus kulttuurijournalismin kriisikeskusteluun" Ed. Kyrölä, Katariina, *Journalismin kritiikin vuosikirja 2010*, Media ja viestintä 1/2010.

Janssen, Susanne, Giseline Kuipers, and Marc Verboord. 2009. "Media and Cultural Classification: Cultural Hierarchy in European and U.S. Elite Newspapers, 1955 to 2005" *Conference Papers -- International Communication Association* 1-45. *Communication & Mass Media Complete*, EBSCOhost (accessed January 17, 2012)

Kuipers, Giseline, Marc Verboord, and Susanne Janssen. 2006. "Cultural Globalization and Arts Journalism: Internationalization of Arts and Culture Coverage in American, Dutch, French, and German Newspapers, 1955-1995." *Conference Papers -- International Communication Association* 1. *Communication & Mass Media Complete*, EBSCOhost (accessed January 2, 2012).

Marija Skara
July 2012 European Journalism-Fellowships
Freie Universität Berlin

Kristensen, Nete Nørgaard, and Unni From. "Lifestyle Journalism." *Journalism Practice* 6, no. 1 (February 2012): 26-41.

Lunt, Peter, and Tania Lewis. "Oprah.com: Lifestyle Expertise and the Politics of Recognition." Conference Papers -- International Communication Association (2008 Annual Meeting 2008): 1-21. Communication & Mass Media Complete, EBSCOhost (accessed February 27, 2012).

Webb, Sheila. "Art Commentary for the Middlebrow: Promoting Modernism & Modern Art through Popular Culture—How *Life* Magazine Brought "The New" into Middle-Class Homes." *American Journalism*, 27:3, 2010. 115-150.

Deutschlandradio Kultur

<http://www.dradio.de/dkultur/wir/> (accessed 27.02.2012)

<http://www.dradio.de/wir/index%20Info/737496/>

<http://www.dradio.de/download/147542/>

Research material

11.01.2012

“Du sollst keine Zinsen geben“

<http://www.dradio.de/dkultur/sendungen/thema/1649908/>

12.01.2012

“Allen Menschen zur Solidarität verpflichtet“

<http://www.dradio.de/dkultur/sendungen/thema/1651035/>

13.01.2012

“Im Islam ist es erlaubt, Schulden zu machen“

<http://www.dradio.de/dkultur/sendungen/thema/1652188/>

16.01.2012

“Material ist Halt in Hülle und Fülle da“

<http://www.dradio.de/dkultur/sendungen/thema/1653326/>

“Sie verachten den Staat und die Regierung“

<http://www.dradio.de/dkultur/sendungen/thema/1653383/>

“Es wird "Auffangstrategien der Reedereien geben"“

www.dradio.de/dkultur/sendungen/thema/1653730/

16.01.2012

“Religionswissenschaftler setzt Hoffnungen auf die Ausbildung von Imamen in Deutschland“

<http://www.dradio.de/dkultur/sendungen/thema/1653619/>

17.01.2012

“Die Krise in der Medienbranche ist noch größer als die Krise insgesamt“

<http://www.dradio.de/dkultur/sendungen/thema/1654300/>

“Journalisten in der Türkei werden "zur Zielscheibe gemacht“

<http://www.dradio.de/dkultur/sendungen/thema/1654749/>

“Irgendwann einmal erstarrt man halt ein bisschen auf der Bühne“

<http://www.dradio.de/dkultur/sendungen/thema/1654651/>

29.02.2012

“Rechtsphilosoph: Gefahrenprognose bei Straftätern durch Hirnscans möglich“

<http://www.dradio.de/dkultur/sendungen/thema/1689850/>

“Der deutsche Film hat nicht die geringste Bedeutung“

<http://www.dradio.de/dkultur/sendungen/thema/1690024/>

01.03.2012

“Der Reiche, das unbekannte Wesen“

<http://www.dradio.de/dkultur/sendungen/thema/1690974/>

“Eine sehr opportunistische und biegsame Politikerin“

<http://www.dradio.de/dkultur/sendungen/thema/1691214/>